

*Fräulein Helene von Töcsek gewidmet.*

# Drei Vortragsstücke

1. Arabeske      2. Herbstlied  
Des dur      Ces dur  
3. Spanischer Tanz  
Des dur

für



komponiert von

## ALFRED HOLÝ.

Nº 1 und 2 M 1,50.

—► Op. 7. ◄—

Nº 3 M 1,50.

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Luth. Anst. v. C. G. Röder, Leipzig.



# Drei Vortragsstücke

für  
Harfe.

## 1. Arabeske.

Alfred Holý, Op. 7.

Con anima, un poco rubato.

Harfe.

amabile

*p*

*mf*

A $\flat$  E $\flat$   
D $\flat$

G $\flat$  A $\flat$  E $\flat$  D $\flat$

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C. S. 2289 I.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system contains four measures with various melodic and harmonic patterns, including triplets and slurs.

Second system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic. The system contains four measures. A fingering (C#) is indicated below the bass staff in the third measure.

Third system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system contains four measures. A fingering  $F\flat$  is indicated below the bass staff in the second measure. A fingering  $G\flat$  and  $E\flat$  are indicated below the bass staff in the fourth measure.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system contains four measures. A fingering  $\frac{3}{4}$  is indicated below the bass staff in the first measure. A fingering  $\frac{1}{2}$  is indicated below the bass staff in the fourth measure.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic. The system contains four measures. A fingering  $\frac{1}{2}$  is indicated below the bass staff in the first measure. A fingering  $\frac{1}{2}$  is indicated below the bass staff in the fourth measure. The system concludes with a *ritardando* marking.



*a tempo*

*p*

*f*

*p*

*espressivo*

*mf*

*allarg.*

The musical score is written for piano (p) and features a variety of musical techniques including arpeggios, triplets, and dynamic markings. The tempo is marked 'a tempo' and the piece concludes with 'allarg.' (ritardando). The notation includes a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score is divided into five systems, each with a grand staff (treble and bass clef). The first system begins with a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system includes a mezzo-forte (mf) dynamic marking. The fifth system includes a piano (p) dynamic marking and concludes with a ritardando (allarg.) marking. The score includes various musical notations such as arpeggios, triplets, and slurs, indicating a technically demanding piece.

## 2. Herbstlied.

Alfred Holý, Op. 7.

*Molto tranquillo.*

Harfe.

The musical score is written for Harfe (Harp) and consists of five systems of two staves each. The key signature is B-flat major (three flats) and the time signature is 3/4. The tempo/mood is marked *Molto tranquillo.*

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line with a slur and a fermata. The left hand plays a steady accompaniment of eighth notes.
- System 2:** Includes markings for *molto* and *mf*. The right hand has a complex melodic line with many slurs and fingerings (1, 2, 3, 4). The left hand continues with a similar accompaniment.
- System 3:** Includes markings for *pp* and *mf*. The right hand features a series of chords and a melodic line. The left hand has a more active accompaniment with eighth notes.
- System 4:** Marked *con espressione*. The right hand has a melodic line with a slur and a fermata. The left hand has a steady accompaniment.
- System 5:** The final system, featuring a melodic line in the right hand and a steady accompaniment in the left hand.



First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The melody features a descending line with fingerings 3, 2, 1, 3, followed by a repeat sign and then 1, 2, 3, 4. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of three flats. The melody continues with a descending line and fingerings 4, 3, 2, 1, 1/4, 2. A forte (*f*) dynamic marking appears. The bass line continues with eighth notes and includes a triplet of eighth notes.

Third system of musical notation. Treble clef, key signature of three flats. The melody features a descending line with fingerings 1, 4, 2, 3, 1, 2, 3. The bass line continues with eighth notes and includes a triplet of eighth notes.

Fourth system of musical notation. Treble clef, key signature of three flats. The melody begins with a tremolo (*trem.*) and fingerings 1, 4, 3, 2, followed by a *pp* (pianissimo) dynamic marking. The bass line includes a *pp* marking and a *dolce* (dolce) marking. Fingering 6 is shown. Chord symbols  $F\sharp$  and  $H\sharp$  are indicated.

Fifth system of musical notation. Treble clef, key signature of three flats. The melody features a descending line with fingerings 4, 3, 2, 1, 4, 3, 1, 2, 3, 4, 1, 1. The bass line continues with eighth notes.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering and a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation, measures 5-8. Treble and bass staves with lyrics "al - lar - gan" and a "fix" marking.

Third system of musical notation, measures 9-12. Treble and bass staves with lyrics "do", "decresc.", and "più meno mosso".

Fourth system of musical notation, measures 13-16. Treble and bass staves with a piano-piano (*pp*) dynamic marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves with lyrics "rallen - - -" and "tan - - - do".



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*Fräulein Helene von Tocsek gewidmet*

NEUE REVIDIERTE AUSGABE.

4

# Drei Vortragsstücke

1. Arabeske 2. Herbstlied

Des dur

Ces dur

3. Spanischer Tanz

Des dur

für

HARFE

komponiert von

# ALFRED HOLÝ.

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— Op. 7. —

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### 3. Spanischer Tanz.

(Neue revidierte Ausgabe.)

Alfred Holý, Op. 7.

**Allegro brioso.**

Harfe.

*f*risoluto

*étouffé*

1

*étouffé*



*a tempo, molto deciso*

*m.d. m.d.*

*mf vibrato*

*R*

4



*m.s.*

*ms.*

*m.s.*

*M.S.*

(C#)

Ch



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First system of musical notation. Treble clef has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Bass clef has a key signature of three flats. The system begins with a forte (*f*) dynamic and a C# note in the bass. The treble staff features a series of chords, some marked with (C#). The bass staff has a melodic line with eighth notes and rests. A C# note is also marked in the treble staff.

Second system of musical notation. Treble clef has a key signature of three flats. Bass clef has a key signature of three flats. The system begins with a G# note in the bass. The treble staff features a series of chords, some marked with 1, 2, 3, 4. The bass staff has a melodic line with eighth notes and rests. A C# note is also marked in the treble staff.

Third system of musical notation. Treble clef has a key signature of three flats. Bass clef has a key signature of three flats. The system begins with a forte (*f*) dynamic. The treble staff features a series of chords, some marked with 1, 2, 3, 4. The bass staff has a melodic line with eighth notes and rests. A C# note is also marked in the treble staff.

Fourth system of musical notation. Treble clef has a key signature of three flats. Bass clef has a key signature of three flats. The system begins with a mezzo-forte (*mf*) dynamic and a cantabile marking. The treble staff features a series of chords, some marked with 1, 2, 3, 4. The bass staff has a melodic line with eighth notes and rests.

Fifth system of musical notation. Treble clef has a key signature of three flats. Bass clef has a key signature of three flats. The system begins with a mezzo-forte (*mf*) dynamic. The treble staff features a series of chords, some marked with 1, 2, 3, 4. The bass staff has a melodic line with eighth notes and rests. A C# note is also marked in the treble staff.



First system of musical notation. Treble and bass staves. Treble staff has a long slur over the first two measures. Bass staff has a long slur over the first two measures. Fingering numbers 1, 2, 3, 4 are present. A circled '2' is in the second measure of the treble staff. A circled '3' is in the second measure of the bass staff. The text '(oss. 4)' is written below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a long slur over the first two measures. Bass staff has a long slur over the first two measures. The dynamic marking *mf* is written below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a long slur over the first two measures. Bass staff has a long slur over the first two measures.

Fourth system of musical notation. Treble and bass staves. Treble staff has a long slur over the first two measures. Bass staff has a long slur over the first two measures. The dynamic marking *f* is written below the bass staff. The text *m.d.* is written above the bass staff. Fingering numbers 1, 2, 3, 4 are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a long slur over the first two measures. Bass staff has a long slur over the first two measures. The dynamic marking *m.d.* is written above the bass staff. The text *(ét.)* is written below the bass staff. Fingering numbers 1, 2, 3, 4 are present.

Low La  
(ét.)



6

*sotto voce*

*p*

*D.C.*

*C#*

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 2/4, indicated by a handwritten "2/4" in the top left. The music features a melody in the Treble staff and a bass line in the Bass staff. The score includes various musical notations such as notes, rests, and accidentals. There are handwritten annotations: "m.s." (musical score) and "m.d." (musical direction) above the first staff, and "1 2 3" and "2 3 4" above the second staff. The score is divided into measures by vertical bar lines.



Handwritten musical score for a piano piece, likely from a collection of exercises or studies. The score is written on two staves, with the right hand (treble clef) and left hand (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "poco meno mosso". The score includes various musical notations such as slurs, ties, and dynamic markings like "f" (forte) and "riten." (ritardando). Handwritten annotations in blue ink include "ref" and "sol" above the first staff, and "L'Alc" and "Do" above the second staff. The score is numbered 1 and 2 at the beginning and end of the piece.

The image shows a musical score for the piano introduction of the opera 'Fieramente' by Gioacchino Rossini. The score is written for piano and consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro'. The score begins with a series of chords and single notes in the bass staff, while the treble staff has a series of chords. The first measure of the treble staff has a '1' above it, and the second measure has a '2' above it. The third measure has a '1' above it, and the fourth measure has a '1' above it. The fifth measure has a '2' above it, and the sixth measure has a '3' above it. The seventh measure has a '4' above it, and the eighth measure has a '2' above it. The ninth measure has a '3' above it, and the tenth measure has a '4' above it. The eleventh measure has a '1' above it, and the twelfth measure has a '2' above it. The thirteenth measure has a '4' above it, and the fourteenth measure has a '1' above it. The fifteenth measure has a '2' above it, and the sixteenth measure has a '4' above it. The seventeenth measure has a '1' above it, and the eighteenth measure has a '2' above it. The nineteenth measure has a '4' above it, and the twentieth measure has a '1' above it. The score ends with a double bar line. The title 'Fieramente' is written above the first measure of the treble staff. The composer's name 'Gioacchino Rossini' is written below the first measure of the bass staff. The tempo 'Allegro' is written below the first measure of the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The music is in 3/4 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including "1 2 3 p mi/b" above the Treble staff, "F# Eb" above the Bass staff, and "me re # 7" below the Bass staff. The score is written on aged, yellowed paper.

Handwritten musical score for "L'Espresso" by Debussy. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The tempo is marked "moderato". The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in red ink are present throughout the score, including "m.s.", "cre", "scen", "do", "giocoso", and "La b". The score is dated "1904" in the top right corner.

Handwritten musical score for "La brie" by M. Delibes. The score is written on two staves, Treble and Bass clef, in 3/4 time. It features a melody with triplets and a bass line with triplets. The score is marked with "m.d." and "m.s." and includes a signature "La brie" in the top right corner.



Handwritten notes: *mf*, *m.d.*, *m.s.*, *sol b*, *Re b*.  
 Chords: *Bb*, *Gb*, *Db*.  
 The system shows a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a simple accompaniment. Handwritten notes and chords are present above and below the staves.

Handwritten notes: *La b*, *Re b*, *4*, *3*, *2*.  
 Chords: *Ab*, *Cb*, *Re b*, *Cb*.  
 The system continues the piano introduction. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a simple accompaniment. Handwritten notes and chords are present above and below the staves.

Handwritten notes: *sol*, *F#*, *La*, *Re*.  
 Chords: *F#*, *La*, *Re*.  
 The system continues the piano introduction. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a simple accompaniment. Handwritten notes and chords are present above and below the staves.

**Tempo I fuocosso.**

Handwritten notes: *ff*, *sol b*, *Gb*.  
 Chords: *F#*, *Gb*.  
 The system begins the main section. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a simple accompaniment. Handwritten notes and chords are present above and below the staves.

Handwritten notes: *Gb*, *sol*, *poco rit.*, *4*, *1/4*.  
 Chords: *Gb*.  
 The system continues the main section. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a simple accompaniment. Handwritten notes and chords are present above and below the staves.



Handwritten *Do* above the first measure.

Handwritten *La* above the first measure.

Handwritten *La* above the first measure.

Performance markings: *poco ritard.*, *sempre stretto*, *sol*.

Handwritten *A* above the first measure.

Performance markings: *A*, *L*.

Handwritten *La* above the first measure.

Performance markings: *sfz*, *molto*, *f*, *ff*.

*sol*  
*Do#*



# Lieder und Gedichte für eine Singstimme mit Klavier

komponiert von

## Sigfrid Karg-Elert.

### Op. 11. Acht Lieder verschiedener Dichter.

(Text deutsch-englisch.)

1. Sonnenblicke: Kleine Blume im engen Tal	Fdur	mittel	c <sub>1</sub> -f <sub>2</sub>	—,80
1B. Sonnenblicke	Gdur	hoch	d <sub>1</sub> -g <sub>2</sub>	—,80
2. Lob des Frühlings: Saatengrün, Veilchenduft	Edur	mittel	cis <sub>1</sub> -fis <sub>2</sub>	—,80
2B. Lob des Frühlings	Gdur	hoch	e <sub>1</sub> -a <sub>2</sub>	—,80
3. Hymnus: Hoch auf fliegt mein Herz	Esdur	mittel	(es <sub>1</sub> -g <sub>2</sub> )	1,20
4. .... unbewusst: Du stehst und sinnst	Fisdur	mittel	(e <sub>1</sub> -eis <sub>2</sub> )	1,20
3B. Hymnus	Cdur	tief	c <sub>1</sub> -e <sub>2</sub>	1,20
4B. .... unbewusst	Edur	tief	d <sub>1</sub> -dis <sub>2</sub>	1,20
5. Christbaum: Hörst auch du	Esdur	hoch	es <sub>1</sub> -g <sub>2</sub>	1,20
5B. Christbaum	Cdur	tief	c <sub>1</sub> -e <sub>1</sub>	1,20
6. An Dich: Schliess mir du	Hdur	mittel	dis <sub>1</sub> -dis <sub>2</sub>	—,80
6B. An Dich	Ddur	hoch	fis <sub>1</sub> -fis <sub>2</sub>	—,80
7. Sinnbild: Mein Herz schmückt sich	Asdur	mittel	b-es <sub>1</sub>	—,80
7B. Sinnbild	Cdur	hoch	d <sub>1</sub> -g <sub>2</sub>	—,80
8. Ein Geheimnis: Heckenröslein, über Nacht	Gdur	mittel	d <sub>1</sub> -g <sub>2</sub>	1,20
8B. Ein Geheimnis	Adur	hoch	e <sub>1</sub> -a <sub>2</sub>	1,20
8C. Ein Geheimnis (erleichtert)	Esdur	tief	cis <sub>1</sub> -e <sub>2</sub>	1,20

### Op. 12. Sechs Lieder im Volkston.

(Schlichte Weisen.)

1. Sommernacht: Mit ausgespannten Armen	Ddur	mittel	cis <sub>1</sub> -fis <sub>2</sub>	—,80
1B. Sommernacht	Cdur	tief	h-e <sub>2</sub>	—,80
2. Gittli's Sang: Auf steiler Höh'	Esdur	mittel	es <sub>1</sub> -f <sub>2</sub>	—,80
3. Beim Abschied: Ich habe dich lieb!	Gedur	mittel	des <sub>1</sub> -ges <sub>2</sub>	—,80
3B. Beim Abschied	Asdur	hoch	es <sub>1</sub> -as <sub>2</sub>	—,80
4. Epigramm: Immer bleibst du lieblich mir	Cdur	hoch	es <sub>1</sub> -as <sub>2</sub>	—,80
4B. Epigramm	Asdur	tief	b-es <sub>2</sub>	—,80
5. Ein Wanderlied: Lebe wohl, mein Lieb	Amoll	hoch	gis <sub>1</sub> -f <sub>2</sub>	—,80
5B. Ein Wanderlied	Fmoll	tief	c <sub>1</sub> -des	—,80
6. Schwäbisch: Sankt Peter u. St. Märgen	Esdur	mittel	es <sub>1</sub> -g	—,80
6B. Schwäbisch: Sankt Peter u. St. Märgen	Cdur	tief	c <sub>1</sub> -e <sub>1</sub>	—,80

### Op. 40. An mein Kind. Drei Gedichte.

1. Schlaflied: Schlafe mein Kind	Asdur	hoch	es <sub>1</sub> -as <sub>1</sub>	1,—
1B. Schlaflied (etwas erleichtert)	Edur	tief	h-e <sub>2</sub>	1,—
2. Elternstolz: Mein Kindchen ist fein	Gdur	hoch	d <sub>1</sub> -b <sub>2</sub>	1,20
2B. Elternstolz	Ddur	tief	a <sub>1</sub> -f <sub>2</sub>	1,20
3. Träume: Träume, mein liebes Kind	Edur	mittel	dis <sub>1</sub> -fis <sub>2</sub>	—,80
3B. Träume (erleichtert)	Cdur	tief	h-d	—,80

### Op. 54. An mein Weib. Sechs Gedichte.

Heft I. Höhere Lage — Mittlere Lage

1. Jetzt und immer: Seit wann du mein	Hdur	hoch	eis <sub>1</sub> -h	—,80
1B. Jetzt und immer	Fisdur	mittel	his-fis	—,80
2. Kehr' ein bei mir: Du bist die Ruh'	Asdur	mittel	dis <sub>1</sub> -ges	—,80
3. Ein Nachtgesang: Die Sonne sank	Desdur	hoch	f <sub>1</sub> -b <sub>2</sub>	—,80
3B. Ein Nachtgesang	Adur	mittel	cis <sub>1</sub> -fis	—,80
3C. Ein Nachtgesang	Gedur	tief	b-es <sub>1</sub>	—,80

### Op. 54. Heft II. Höhere Lage — Mittlere Lage

4. Deine Seele: Deine Seele hat die meine	Asdur	hoch	f <sub>1</sub> -as <sub>2</sub>	1,—
4B. Deine Seele	Fisdur	mittel	dis <sub>1</sub> -fis <sub>2</sub>	1,—
4C. Deine Seele	Esdur	tief	c <sub>1</sub> -es <sub>2</sub>	1,—
5. Deine Wirkung: O, wie fühl' ich mich	Desdur	hoch	cis <sub>1</sub> -as <sub>2</sub>	1,20
5B. Deine Wirkung	Bdur	tief	b-f <sub>2</sub>	1,20
6. Was die Liebe sei: Ich sprach z. Sonne	Fismoll(dur)	hoch	dis <sub>1</sub> -a <sub>2</sub>	1,20
6B. Was die Liebe sei	Dmoll(dur)	mittel	h <sub>1</sub> -f <sub>2</sub>	1,20

### Op. 56. Zehn Epigramme von Lessing.

Mittlere Lage — Tiefere Lage . . . in einem Heft kompl. je 3,60

Die Lieder, deren Preise noch nicht ausgeworfen sind, erscheinen demnächst.

Sämtliche Kompositionen von Karg-Elert,  
auch aus fremdem Verlage, stets vorrätig.

□ □ □ □ Verzeichnisse kostenfrei. □ □ □ □

### Op. 56. Zehn Epigramme von Lessing. Ausgaben einzeln

1. Als Prolog für den Hörer: Du, dem kein Epigramm gefällt. Phrygisch . . . in E	mittel	{ d <sub>1</sub> — cis—
2. Auf Frau X: Frau X besucht sehr oft . . . Adur		
3. Auf sich selbst: Ich habe nicht stets Lust zu lesen . . . Cdur	mittel	h-fis
4. Mein Esel: Mein Esel, sicherlich . . . Emoll	mittel	h-e
4B. Mein Esel . . . Gmoll	hoch	d-g
5. Geschwind: Der Neid, o Kind . . . Edur	mittel	e <sub>1</sub> -g
5B. Geschwind . . . Cdur	tief	c <sub>1</sub> -e
6. An den Genuss: So bringst du mich . . . Cismoll(dur)	mittel	cis <sub>1</sub> —
6B. An den Genuss . . . Bmoll(dur)	tief	b-es
7. Aus dem Spanischen: Gestern liebte ich . . . Gesdur	mittel	des <sub>1</sub> —
7B. Aus dem Spanischen . . . Ddur	tief	a-e
8. Ein Unterschied: Wenn ich, Augenlust . . . Bdur	mittel	f <sub>1</sub> -g
8B. Ein Unterschied . . . Gdur	tief	d <sub>1</sub> -e
9. An eine sechsjährige Schöne . . . Gdur	mittel	h-g
9B. Dasselbe: Kleine, Schöne, küsse mich . . . Bdur	hoch	d <sub>1</sub> -l
9C. An eine sechsjährige Schöne . . . Edur	tief	gis—
10. Als Epilog für den Hörer: Wenn du von allem dem. Phrygisch . . . in E	mittel	e <sub>1</sub> -f

### Op. 62. Fünf Gedichte von Melanie Barth.

Heft I. Höhere Lage — Tiefere Lage

1. Die Schale des Glücks: Setze sie an . . .	Esmoll	hoch	es <sub>1</sub> —
1B. Die Schale des Glücks . . . . .	Bmoll	tief	b—f
2. Im Volkston: Mein Liebste schlafen gegangen	Esdur	mittel	b—f
3. Symbol: Ein welches Blatt . . . . .	Fismoll	hoch	cis <sub>1</sub> —
3B. Symbol . . . . .	Dmoll	tief	a—f
4. Empor! Trag mich empor! . . . . .	Fisdur	hoch	cis—
4B. Dasselbe . . . . .	Edur	mittel	h—g
4C. Empor! . . . . .	Ddur	tief	a—f

### Op. 62 Heft II. Drei Nixenlieder von Melanie Barth.

Ausgabe für Alt — Ausgabe für Sopran

5. Mondschein: Der Mondschein allein . . .	Adur	tief	a—e
6. Tagespracht: Am Tage, trotzdem dem Gebot	Ddur	tief	a—e
7. Auf dem Strande: Unten im weissen Sande	Cdur	tief	a—e

### Op. 63. Lieder und Gedichte von Asta v. Wegerer.

Heft I. Drei Rosenlieder

Ausg. Mittlere Lage. — Ausg. Tiefere Lage.

1. Brennende Rosen: Wie die feurig-roten Rosen . . . Adur	mittel	dis—
1B. Brennende Rosen . . . Fisdur	tief	his—
2. Mond und Rose: Es küsste der Mond . . . Hdur	mittel	dis <sub>1</sub> —
2B. Mond und Rose . . . Asdur	tief	c-e
3. Sturm, eine Rose schüttelnd . . . Amoll	mittel	e <sub>1</sub> -g
3B. Dasselbe: Es schüttelt der Sturm . . . Fismoll	tief	cis—

### Op. 63. Heft II. Fünf Gedichte von Asta v. Wegerer.

Höhere Lage — Tiefere Lage

4. Weihnachtsblumen: Die Weihnachtsblumen	Esdur	<i>hoch</i>	es <sub>1</sub> —e
4B. Weihnachtsblumen	Bdur	<i>tief</i>	b—es
5. Badendes Mädchen: Hinter wilden Rosenbüschen	Ddur	<i>hoch</i>	fis <sub>1</sub> —
5B. Badendes Mädchen	Cdur	<i>mittel</i>	e <sub>1</sub> —g
5C. Dasselbe: Hinter wilden Rosenbüschen	Adur	<i>tief</i>	cis—
6. Abend am Ilsestein: Stille senkt sich	Fisdur	<i>hoch</i>	fis <sub>1</sub> —g
6B. Dasselbe: Stille senkt sich nieder	Edur	<i>mittel</i>	e <sub>1</sub> —f
6C. Abend am Ilsestein	Desdur	<i>tief</i>	des <sub>1</sub> —
7. Leid: Trägst du schweres Leid	Esmoll	<i>mittel</i>	des <sub>1</sub> —
7B. Leid	Bmoll	<i>tief</i>	as—e
8. Strandtragödie: Laut heulet der Sturm	Esmoll	<i>mittel</i>	es <sub>1</sub> —f
8B. Strandtragödie	Cmoll	<i>tief</i>	g—e

### Op. 63. Heft III. Zwei Madrigale von Asta v. Wegerer.

Höhere Lage — Mittlere Lage

9. Ein jungfräulich Madrigal . . . . .	Bdur	<i>hoch</i>	f <sub>1</sub> —g <sub>2</sub>
9B. Dasselbe: Ich hab' mein Herz verschenkt	Gdur	<i>mittel</i>	d <sub>1</sub> —e <sub>2</sub>
10. Ein ritterlich Madrigal . . . . .	Bdur	<i>Ten.</i>	f <sub>1</sub> —b <sub>2</sub>
10B. Dasselbe: Unter Lindenbäumen . . . .	Gdur	<i>Bar.</i>	d <sub>1</sub> —g
10C. Ein ritterlich Madrigal . . . . .	Esdur	<i>Bass</i>	b—es

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